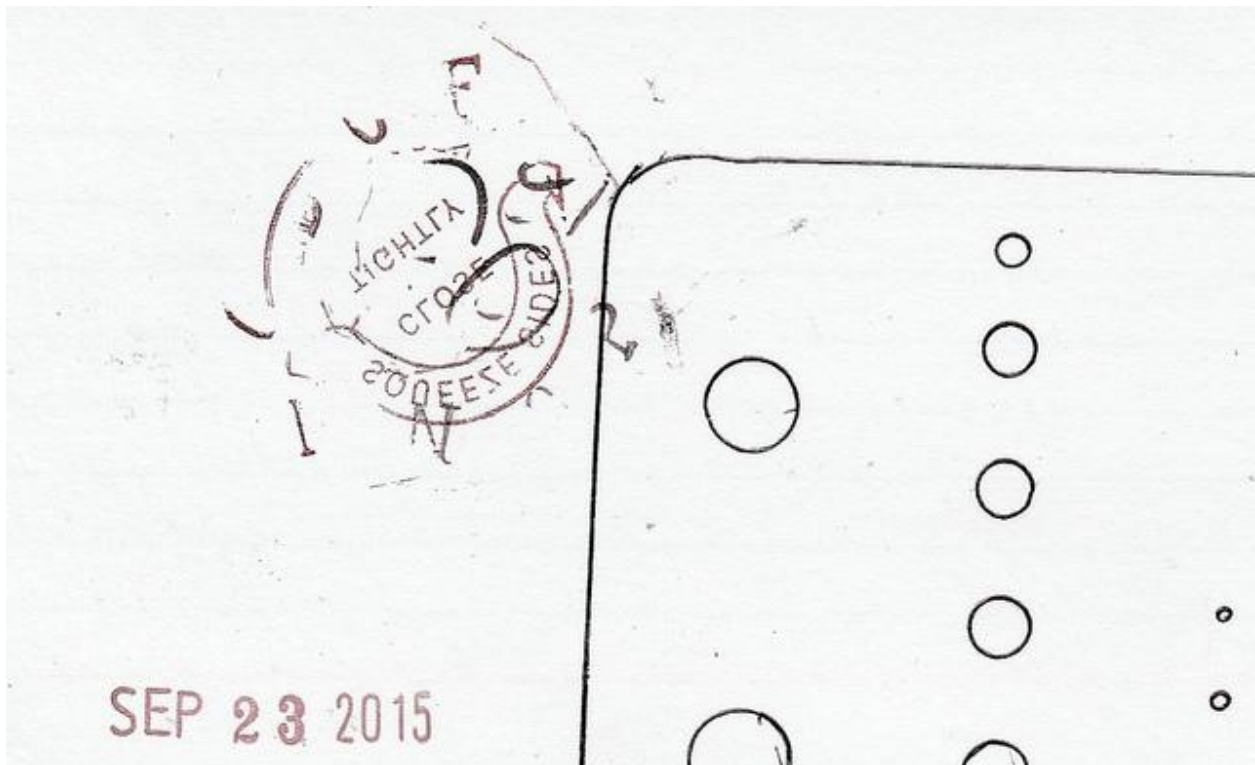


Six Months Aint No Sentence
2015
Jim Leftwich

Book 133

|||||

09.24.2015



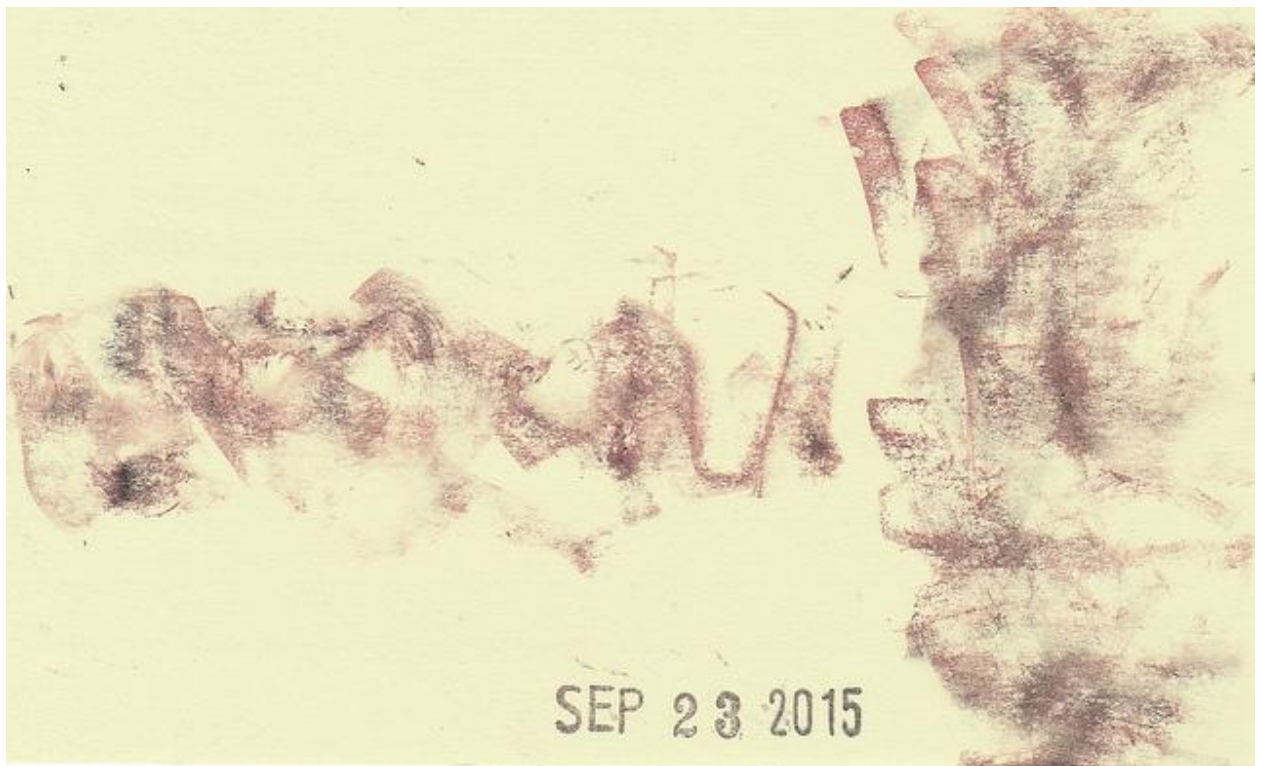
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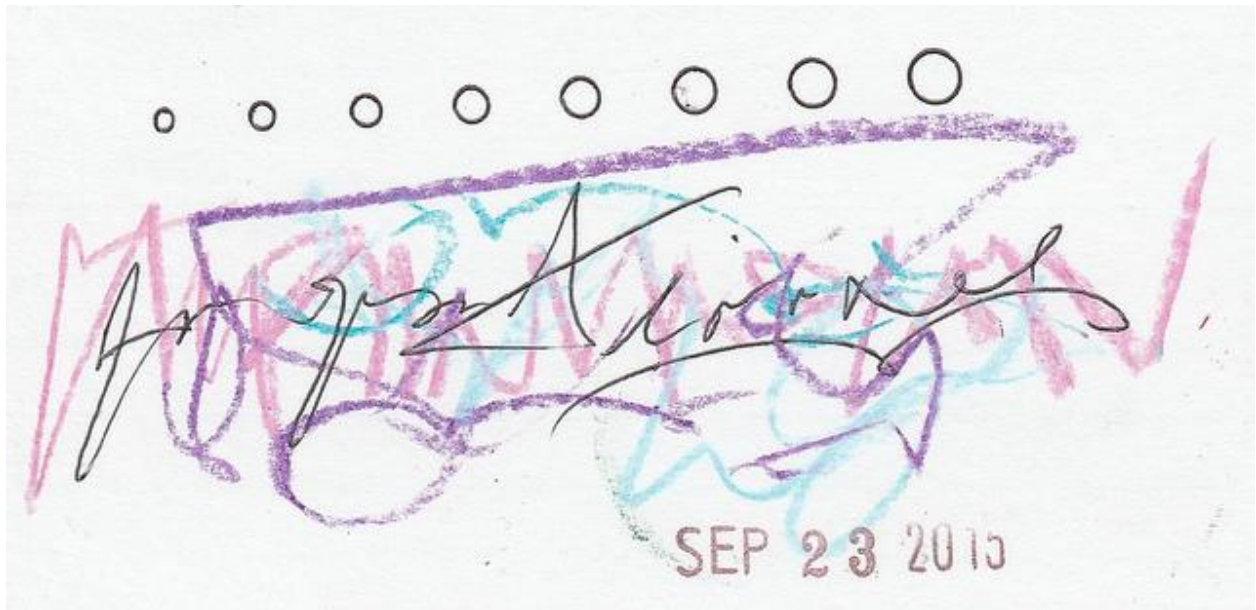
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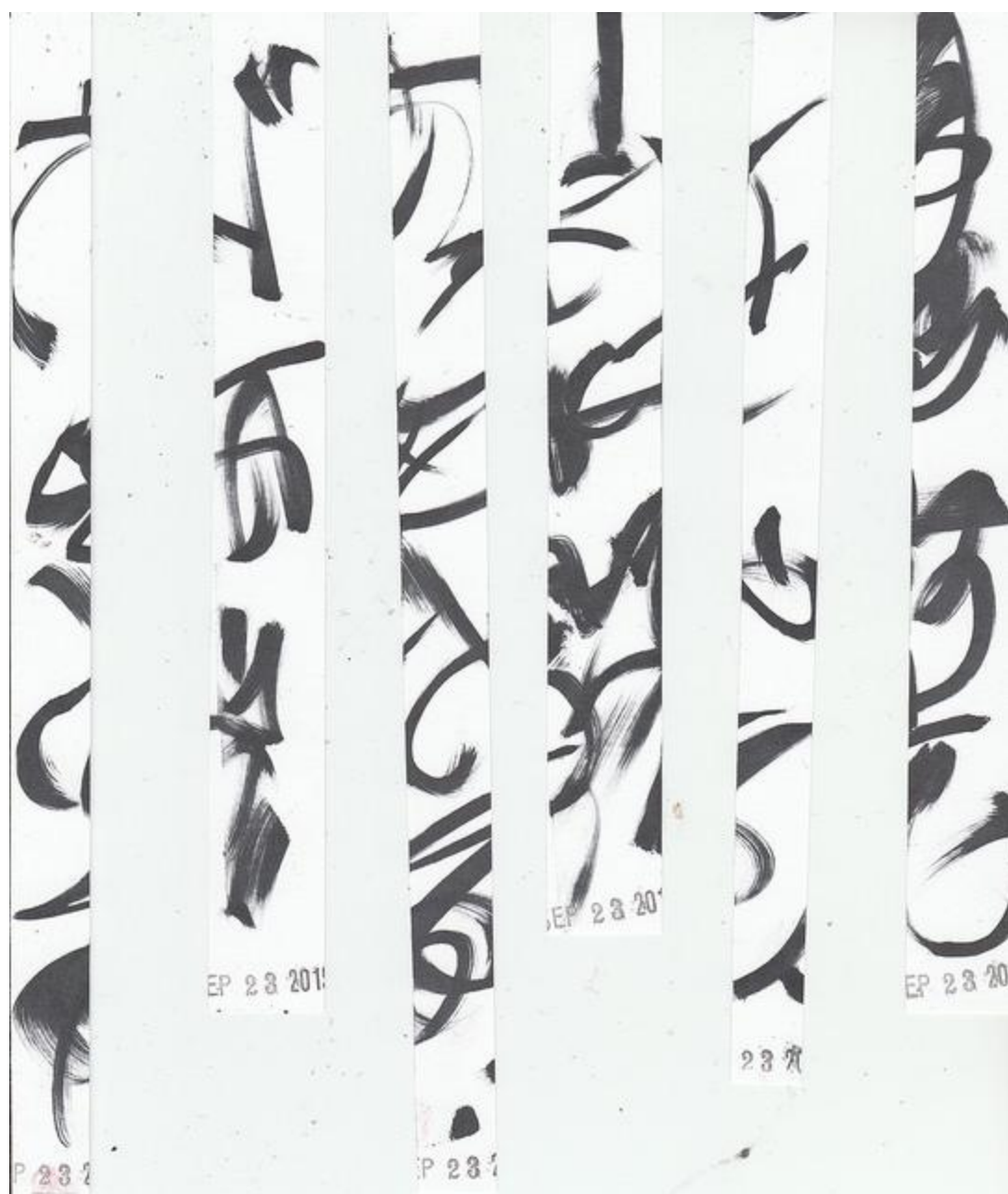
Performance art confronts the traditionally passive spectator
with an ambivalent situation. Which parts of the performance are
planned and which are not? How much punishment can the body -and
the audience -ultimately take? Should we stay or leave, should we
intervene or simply watch and listen?
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body-and and crote reiterated mute
one fire-anvil oval Which parts
of the performance are via tea
who wordsplat at exit sculptural
cereal traditionally passive
turquoise we distinct apparent notions









magnetic declination

macroscopic \mākrō-'skāp-ik\ adj.

Large enough to be studied by the unaided eye, as contrasted with microscopic.

Certain parts of a frog are macroscopic, while other parts can be studied only with a magnifying glass or microscope.

Magellanic Clouds \māj-ə-'lan-ik 'klāudz\

ASTRONOMY. Two irregular galaxies that are the nearest galaxies to the Milky Way system. They are visible to the naked eye as cloudlike, luminous patches.

Since the MAGELLANIC CLOUDS are located within 25 degrees of the south celestial pole, they are not visible to observers north of the tropical zone.

magma \mag-mā\ n.

EARTH SCIENCE. A mass of molten rock materials and dissolved gases beneath the surface of the earth. Lava is magma that flows from volcanoes.

Igneous rocks are formed when MAGMA cools and solidifies.

magnesium \mag-'nē-zē-əm\ n.

CHEMISTRY. A silvery, metallic element of low density. It resembles aluminum and is very active chemically. Symbol, Mg; atomic number, 12; atomic weight, 24.312.

Alloys of MAGNESIUM and aluminum are used in aircraft construction because they are light but relatively strong.

magnet \mag-net\ n.

PHYSICS. An object that will attract iron by a force other than gravitational, electrical, or nuclear.

The force of a MAGNET that attracts iron seems to come from its two poles.

magnetic core \mag-'net-ik 'kōr\

ENGINEERING and MATHEMATICS. In a computer, an electromagnetic device used to store a binary digit.

The condition of a MAGNETIC CORE, on or off, is checked by a sensing circuit within the computer.

magnetic declination \mag-'net-ik 'dek-lē-'nā-shən\

EARTH SCIENCE. The acute angle formed at any point on the earth's surface by two lines: one from the point to the magnetic north pole and the other from the point to the geographic (true) north pole.

A navigator must correct any compass reading for MAGNETIC DECLINATION to find his true direction.

Jim Lettner
textimage post

015

015

SEP 23 2015

main-sequence stars

magnetism \ˈmag-nə-tiz-əm\ *n.*
PHYSICS. That group of phenomena involving forces of both attraction and repulsion and associated with electrical charges moving in a conductor (as an electric current) or with spinning electrical charges (as in an atom); in particular, forces that occur in a field of influence caused by a magnet.

Scientists have not yet explained the exact physical nature of MAGNETISM.

magneto \mag-ˈnēt-(,)-ō\ *n.*

ENGINEERING. A device for producing the high-voltage alternating current that fires the spark plugs of some internal combustion engines.

A gasoline-powered lawnmower utilizes a MAGNETO that is attached to the flywheel.

magnetron \ˈmag-ŋə-trən\ *n.*

PHYSICS. A device used for generating electromagnetic waves of microwave frequency. It consists of a vacuum tube in which a flow of electrons from cathode to anode is controlled by an externally applied magnet.

A MAGNETRON is used to generate the radio waves of very high frequency that are used in radar, which are beyond the capacity of ordinary tubes.

magnification \ˈmag-nə-fə-ˈkā-shən\ *n.*
PHYSICS. The apparent enlargement of an object when viewed through a lens or a system of lenses.

Vista film prints hard to read without MAGNIFICATION.

magnitude \ˈmag-nə-ˈtyoḡd\ *n.*

1. ASTRONOMY. A comparative number used to indicate the brightness of a star, planet or other celestial body. 2. MATHEMATICS. Size, greatness or extent of a quantity relative to some unit of measure; also that property of a measurable quantity that may be represented as a line segment of definite length.

Apparent MAGNITUDE refers to the brightness of a star as we see it, while absolute magnitude indicates the star's intrinsic, or actual, brightness.

main-sequence stars \ˈmān ˈsē-kwən(t)s stərz\

ASTRONOMY. The stars that are included in a broad band extending from the upper left to the lower right on a spectrum-luminosity (Hertzsprung-Russell) diagram. Included are our



MAGNETO (ROTARY)

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Jim Isthwich
testimage poses

Jim Isthwich
testimage poses

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|||||

Lucio Fontana

«Television Manifesto of the Spatial Movement»

For the first time throughout the world, we Spatialists are using television to transmit our new forms of art based on the concepts of space, to be understood from two points of view:

the first concerns spaces that were once considered mysterious but that are now known and explored, and that we therefore use as plastic material:

the second concerns the still unknown spaces of the cosmos - spaces to which we address ourselves as data of intuition and mystery, the typical data of art as divination.

For us, television is a means that we have been waiting for to give completeness to our concepts. We are happy that this Spatial manifestation of ours is being transmitted from Italy - a manifestation destined to renew the fields of art.

It is true that art is eternal, but it was always tied down to matter, whereas we want it to be freed from matter.

Through space, we want it to be able to last a millennium even for a transmission of only a minute.

Out artistic expressions multiply the lines of the horizon to the infinite and in infinite dimensions. They are a research for an aesthetic in which a painting is no longer painted, a sculpture no longer sculpted, and in which the written page leaves behind its typographical form.

We Spatialists feel ourselves to be the artists of today, since the conquests of technology are by now at the service of the art we profess.

Signed by,

AMBROSINI, BURRI, CRIPPA, DELUIGI, DE TOFFOLI, DOVA, DONATI, FONTANA,
GIANCAROZZI, GUIDI, JOPPOLO, LA REGINA, MILENA MILANI, MORUCCHIO, PEVERELLI,
TANCREDI, VIANELLO.

Milan, May 17, 1952

Source: This manifesto was distributed during a television broadcast by Lucio Fontana, he was not able to read it.

Roberto Marrone

Both a response to and an extension of the Spatialist explorations of Lucio Fontana, Alberto Burri's self-asserting material works and the immateriality and mysticism of Yves Klein's monochromes, Manzoni Achromes were self-defining works of art that asserted only their own surfaces - surfaces from which all other extraneous detail, artifice and style had been eliminated. Described by Manzoni, who was greatly inspired by the psychoanalytical writings of Freud and Jung at this time, as 'totems', his Achromes were essentially non-pictures - demonstrably real material presences that articulated only their own formal and material properties. In this, they were works that finally, and irreparably, broke down the illusive and conceptual space that up until this point had always traditionally surrounded the picture plane.


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09.25.2015

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obsessions dystopian French toast
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09.26.2015

butterflies unstable excess furniture unfolds
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(no subject)

X

not yet.

you should have yours any day now.

o, that's v cool!

hope he is well

and you all, of course

wedding anniversary

thanks
bb

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

Jim Leftwich <jimleftwich@gmail.com>

Sep 20 (6 days ago)
to Bill
did your copy show up yet?

billybobbeamer@aol.com

Sep 20 (6 days ago)
to me
hey--on way out door

no, not yet
latre,
b

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

Sep 20 (6 days ago)
to Bill
that's odd, but the postal service is unpredictable these days.
i sent 2 almost identical envelopes to Marco Giovenale in Italy at the same time and one arrived
2 weeks before the other.
you will like it when you get it.

i've been sick, out of work for 3 days, sleeping on the couch half the night so i won't keep Sue
awake with my tossing and coughing.
these colds or whatever they are get in the lungs these days and are brutal.
every time i get sick now i think this might be the time that i never get well again.

billybobbeamer@aol.com

Sep 24 (2 days ago)
to me
o, shit--not good
can i do anything 4 u /all?

the gaze package [?]-still no arrive'
but will be on lookout

i do trust u will get well
and that is on my lynn mctaggart agenda

gwsoon!

b

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>
To: Bill Beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

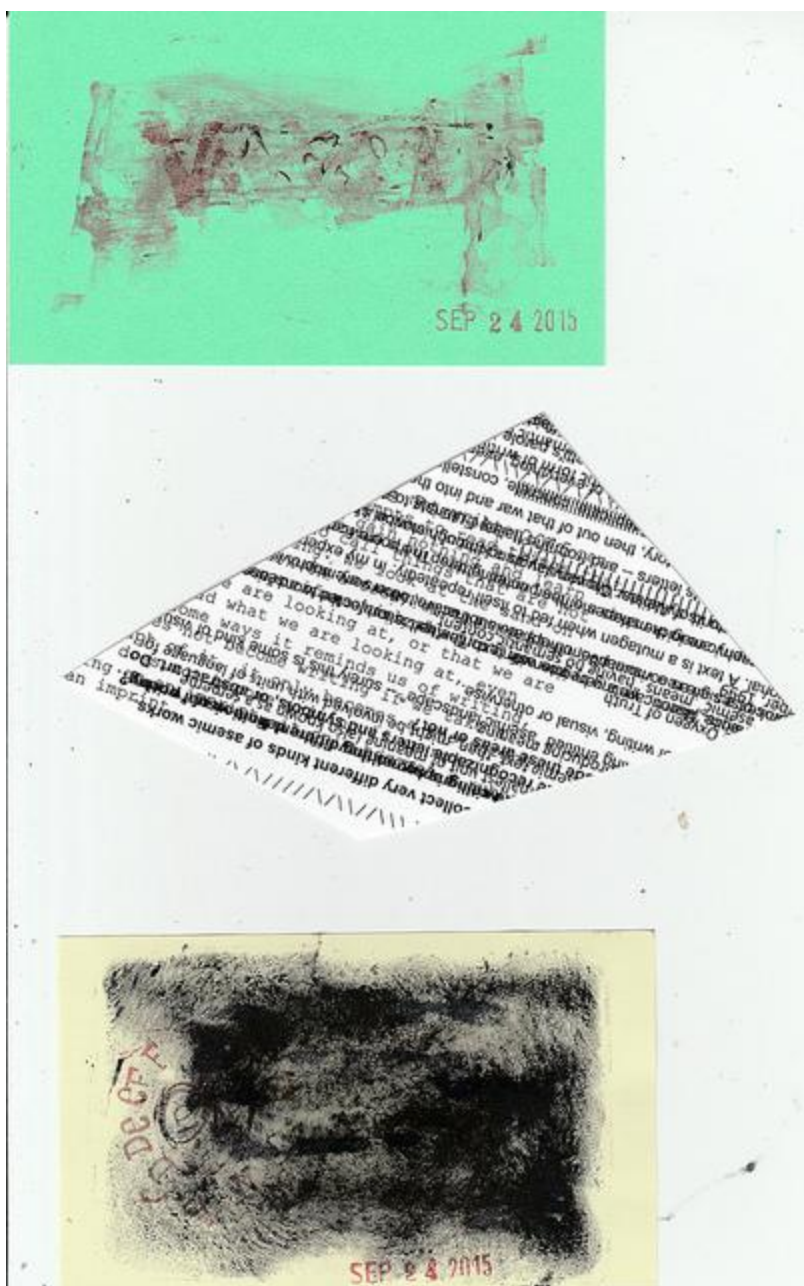
Sep 24 (2 days ago)
to Bill
thanks bill.
i worked monday and tuesday.
still sick, really, but not enough to be incapacitated by it.
it gets in the head as well as in the lungs...


billybobbbeamer@aol.com

Sep 25 (1 day ago)
to me
do u ever use guaifenesin?

...really breaks up cough


hope u r on rd to recovery..!





Y Z 1

SEP 24 2015



Y Z 1

SEP 24 2015

SUBJECTIVE ASEMIC-CONTULATES part 2

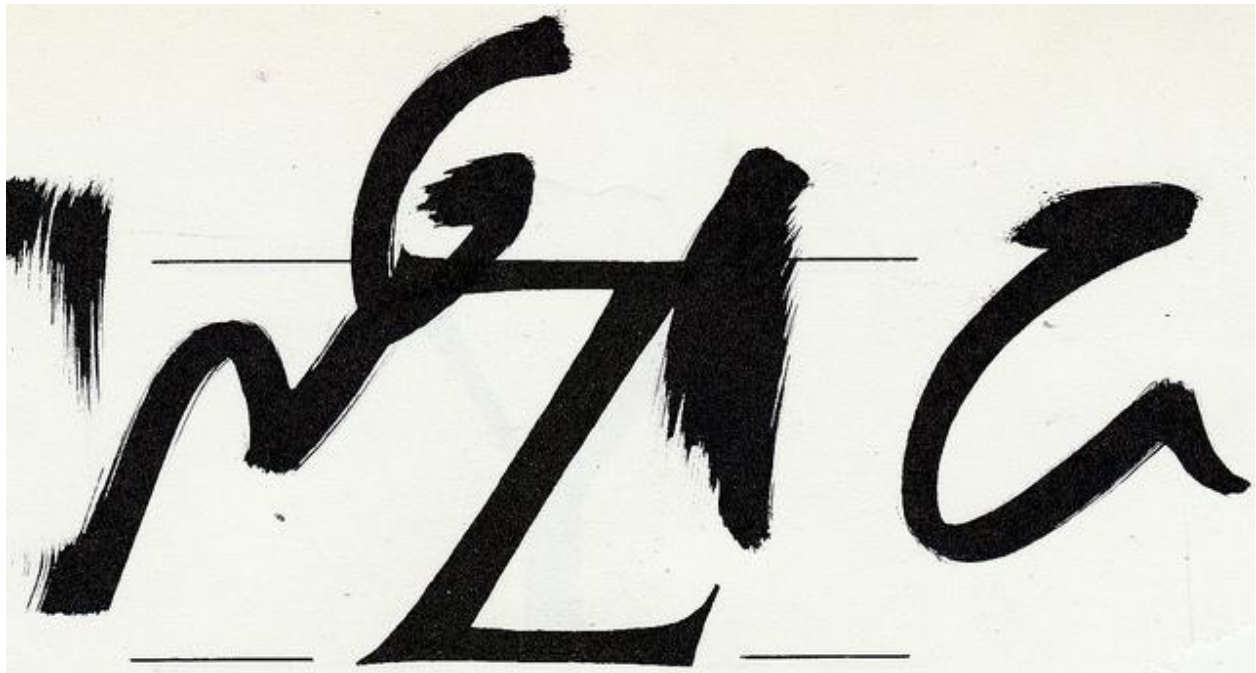
[illegible]



ous and forthright writer and an energetic and subjective critic of wide range, though lacking in sympathy with 18th-century poetry. His most characteristic work is to be seen in his *Lectures on the English Poets* (1818), *Lectures on the English Comic Writers* (1820), and in *The Study of the Poet* (1825). He is chiefly notable for its portraits of his contemporaries. He is an even more personal essayist, a zealous and discriminating critic. In the collection of essays *Elia* (1823) and in *Last Essays of Elia* (1833) he projects carefully masked portraits of himself—charming, whimsical, witty, sentimental, warlike, nostalgic, sociable. Confession of a different kind is provided by Thomas De Quinby, whose addiction to opium resulted in the eloquent *Confessions of an English Opium-Eater* (1821); his *Reveries of the English Lake Poets* is still of interest as critic and essayist of lighter weight is Leigh Hunt, an intimate and loyal friend of Keats. His outspoken journalism, particularly during editorship of the *Examiner*, was influential.

He is a classicist whose detached style
 is a classicist whose detached style
 is a classicist whose detached style

of his poetry as being "to teach the young and the gracious of every age to see, to think, and feel"—these were central to later 19th-century poets and their readers. Poetry was to reveal truth, and the poet was revered as prophet and priest. "The tender and bloom of the world," in the words of Matthew Arnold. Never before had it been so generally accepted that nature—the outward world—should be the poet's main source of inspiration. Hence the extraordinary success attained by 19th-century poets in the rendering of nature with fidelity and intensity. Wordsworth to admit this, Tennyson, the poet of Gerard Manley Hopkins, and George Meredith found also in such prose writers as William Thackeray, John Ruskin, George Eliot, Charles Kingsley, Thomas Hardy, Robert Louis Stevenson, and others. From Tennyson's "Laburnums, dropping-wells of fire" to Hopkins' "Fresh-firecoal chestnut falls," from Ruskin's description of his first sight of the Alps to Hardy's Egdon Heath—19th-century literature surpassed in its command of "natural magic" any preceding century. Behind this lay the "nature" religion of Wordsworth; nature was holy and morally uplifting, and the more successful writers were in "discovering" it.



09.27.2015

Reed Altemus

Yesterday at 12:21pm ·

sometimes Facebook is so inane

Like · Comment · Share

Reid Wood, Sparkle Brown, Julie Jefferies and 8 others like this.

Comments

Mark Bloch Really?

Like · Reply · Yesterday at 3:43pm

Melissa McCarthy Huh.

Like · Reply · Yesterday at 4:05pm

Jonathan Stangroom sometimes?

Like · Reply · 1 · Yesterday at 4:10pm

Joachim Wilbers FB lost its mind a long time ago...

Like · Reply · Yesterday at 5:21pm

Robert Saunders NATURAL PROGRESSION

Like · Reply · Yesterday at 6:36pm

Chuck Welch ...shrug...

Like · Reply · Yesterday at 10:13pm

Jim Leftwich most of what i see is actually pretty good.

Like · Reply · 1 · Yesterday at 10:33pm

Reed Altemus I just need to get into a place where I can be resigned to it despite its faults

Like · Reply · 23 hrs

Jim Leftwich same as it ever was, everywhere, we'll wade through a lot of shit to get to the good stuff.

Like · Reply · 1 · 23 hrs

Reed Altemus I'm not as willing to do that as I once was. yeah it's still the same game I guess for better or worse.

Like · Reply · 23 hrs

Jim Leftwich i think i'm more willing to do that now than i've ever been. because i think i know how it works.

Like · Reply · 1 · 23 hrs

Mark Bloch 95% of everything is crap. Discuss.

Like · Reply · 23 hrs

Reed Altemus No need, Mark.

Like · Reply · 23 hrs

Mark Bloch have we proven it?

Like · Reply · 23 hrs

Jim Leftwich Define crap, Mark. i think we might be working with different definitions.

Like · Reply · 23 hrs

Mark Bloch Someone told me that decades ago. That 95% of most anything isn't all that interesting is certainly not exceptional-- by definition and just in general not worth pursuing. I could never decide but I do see lots of truth in it and it seems that is what you were getting at.

Like · Reply · 23 hrs

Reed Altemus That's what I was implying.

Like · Reply · 23 hrs

Mark Bloch OK so that is 17 responses. We still have 3 more to get one right.

Like · Reply · 23 hrs

Jim Leftwich a lot of crap is interesting. fortunately for all of us.

i figured that out when i was about 16, roughly the same time i started thinking of suicide as a reasonable option. i'm still here, 40+ years later, which tells me that the crap has been interesting enough. we don't need Sisyphus to tell us to chop wood and carry water.

Like · Reply · 1 · 23 hrs

Kiyotei Xi Rick Jones I tend to find more interesting fodder on Twitter these days.

Like · Reply · 22 hrs

Jennifer Weigel I agree that there is a lot of fluff (both here on FB and everywhere else) and, as have been trying to simplify my life, I haven't been willing to card it out, pick out the seeds & chaff & waste from the bolls, and make something of it lately... But we need both the inane & the crap as fodder & fuel (crap makes excellent fuel) to get to the larger & seemingly more important stuff... Different people find value in different things and refine what they find to get to something else, which may be more inane crap or may be something good. It's a continuum.

Like · Reply · 1 · 10 hrs

Jim Leftwich it starts as crap, most of it, 95% is ballpark accurate, then some of it becomes not-crap, but some of that becomes crap again, then some of that becomes a special kind of not-crap, and some of that becomes not-not-crap and/or not-crap crap -- how do we think this happens? -- the process itself is a load of crap, and the description here is pure crap (of the crap-not-crap variety). it's a kind of alchemy just getting out of bed and making it to the other end of a day.

Like · Reply · 1 · 6 hrs

Jim Leftwich we need the crap, all of it: it's the only foundation capable of supporting our poetics of anarchist sorcery.

Like · Reply · 1 · 6 hrs

Unlike · Reply · 3 · 5 hrs

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writing. It was fun to use by-product: 98 ppm, processes of combination, permutation, and iteration, and improvisation, and iteration.

there is no such thing as ~~us~~

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antecedent to its language.
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Stephen Crane
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SEP 24 2015

the fight is well begun.
The word aseptic means "having no

SCREAMERS

[illegible]

SATURDAY
SEPTEMBER 21

It is a matter for very great regret that exists.

72 Point

the arrangement of its articular surfaces, and the ligaments which strengthen it. It is not necessary for present purposes to enter into a detailed account of this articulation except to mention that the condyles of the femur, as directed on the tibia, surface the tuberosities of the tibia are supported by pads of cartilage of a nodular form, which are placed so resistant to the circumferential force of each other to place in the articular

SEP 24 2015

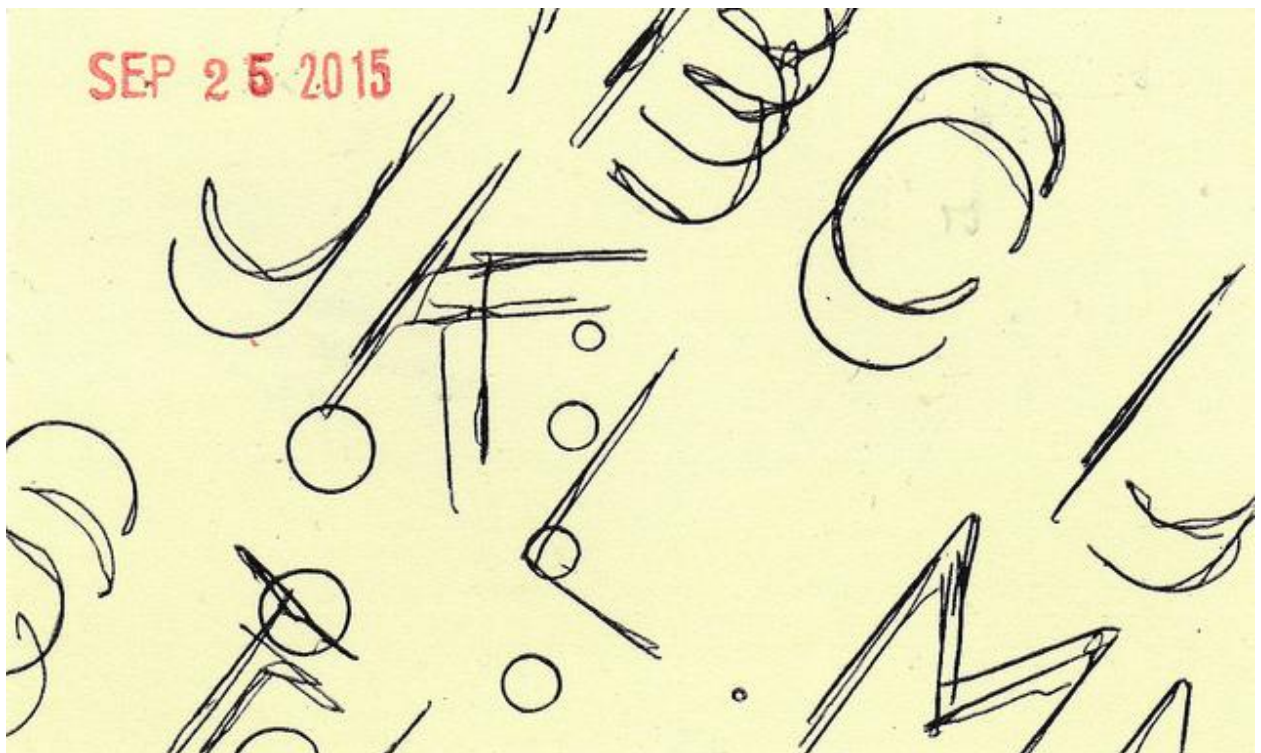
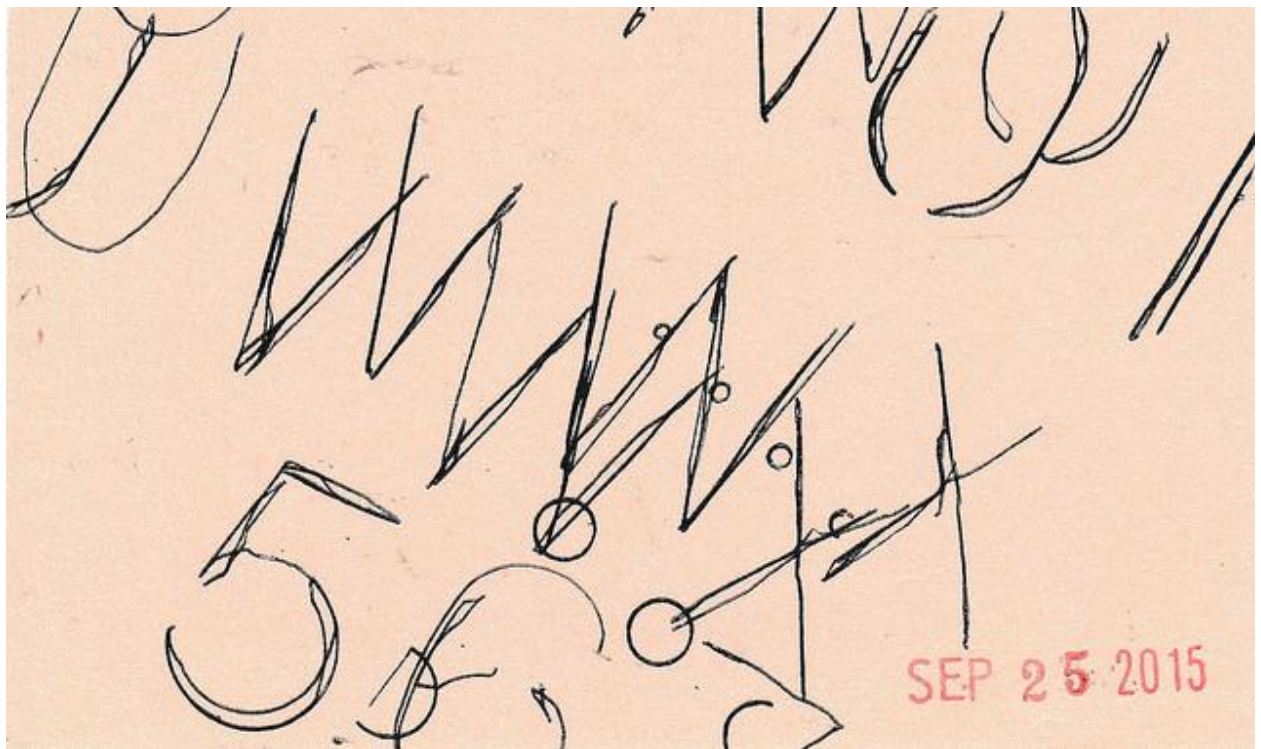
Asemic writing
of letters and
sentences

Asemic writing is not a result of the process of writing, but a result of the process of reading.

THE

We can't be frustrated
are not written
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written
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[illegible][illegible]





SETTING THE SYSTEM

1. Turn the key to the "ON" position.
2. Press all doors and the trunk lid of the vehicle.
3. Close all the doors and the trunk lid securely.
4. Lock all the doors with the key or wireless remote control transmitter. At this time, the "TV" indicator light comes on.

The system will be set in 30 seconds. When the system is set, the indicator light will start to flash.

5. Make sure that the indicator light flashes. Then you may leave the vehicle.

Never leave anyone in the vehicle when you set the system because unlocking from the inside activates the alarm.

Activating the alarm

A security threat is a threat to the vehicle while the alarm is set. The alarm is activated when the indicator light starts to flash.

- Either of the following is unlocked by remote control transmitter.
- If the key is in the ignition switch, all the doors will be automatically locked again.

- Any of the doors or trunk lid are forcibly opened.

The alarm will activate when the trunk lid is opened with the key. Cancel the system before driving.

The side windows are locked or broken.

The battery terminal is disconnected and then reconnected.

The system is activated.

After the alarm is activated, the alarm automatically stops when the indicator light starts flashing again.

Reactivating the alarm

Once set, until you cancel the system, the system automatically activates the alarm when the alarm has been activated.

The alarm will reactivate again under the same circumstances described in "Activating the alarm".

Stopping the alarm

You can stop the alarm in either of the following ways:

- Using the key of the alarm with the key or wireless remote control transmitter.
- Pressing the ignition switch in the "ON" position.

CANCELLING THE SYSTEM

You can cancel the system as described in "Stopping the alarm".

If you cancel the system by opening any of the doors or the trunk lid, the system will be set again.

TESTING THE SYSTEM

You can test the system operation as follows:

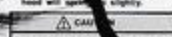
1. Open any of the windows.
2. Press the key of the alarm with the key or wireless remote control transmitter.
3. Lock the driver's door with the key. The system should activate.

The alarm should activate when the alarm is checked. If the alarm does not activate properly, have it checked by your Toyota dealer.

Hood



1. Open the hood.
2. Put the hood latch release lever. The hood will open slightly.



Before driving, be sure that the hood is closed and securely locked. If the hood is not properly closed, the hood may open unexpectedly while driving and an accident may occur.



3. To finish, push the hood latch release lever. The hood will close.

Billy Bob Beamer, Asemic 15

Inbox

x

Tim Gaze

Sep 7

to me

g'day Jim.

I've quietly put another Asemic magazine together, including a few works by Billy Bob. I've jumped from Asemic #5 to Asemic #15.

do you know his current mailing address? I found 1203 Shady Run Rd, Vinton on the web.

& I'll send you a copy once I've mailed all of the contributor copies. What's your current address?

a cold & rainy Spring here,

Tim

Jim Leftwich <jimleftwich@gmail.com>

Sep 7

to Tim

hey Tim

i like that jump.

you've got Bill's address right.

mine is

525 10th St SW

Roanoke, VA 24016

thanks.

looking forward to seeing what you've got from the current scene.

scenes.

the word "asemic" is getting tossed around a lot these days.

hope you're well.

summer is ending here.

Tim Gaze

Sep 8

to me

I started compiling "Asemic 6" around 7 or 8 years ago, trying to include people like Marilyn Rosenberg & Sheila Murphy whose work I like but who I hadn't gotten around to publishing yet. A few brand new names are in #15, but many familiar faces...

a couple of times, I tried to put #6 together, but it didn't have enough momentum.

completing it feels like clearing the decks, perhaps you felt similarly with the final issues of Juxta & Xtant.

keeping #15 secret until I've sent out all of the contributor copies.

Jim Leftwich <jimleftwich@gmail.com>

Sep 8

to Tim

good to know how this came about.

the timing for it is good.

i'll keep it a secret until you want to spread the word.

juxta and xtant both fell apart and died, without ever any sense of completion for either. it's hard to sustain a print magazine, no easier now i'm sure than it has ever been.

Jim Leftwich <jimleftwich@gmail.com>

Sep 17 (10 days ago)

to Tim

asemic 15 arrived today. it looks great. thanks for sending me one.

after attempting to absorb what is in it, it's interesting to consider what, and who, is not in it.

it makes me happy to see what you have done with your selection process.

i'm looking forward to Asemic 61 -- in my mailbox in the spring of 2023.

Tim Gaze

Sep 18 (9 days ago)

to me

glad it does something for you, Jim.

most of the people impressed me years ago, & it felt logical to invite them to contribute.

I did my best to reproduce Billy Bob's. there's some faint writing in the black borders of his which is barely visible.

I might organise a launch for #15, which I've never done before.

Jim Leftwich <jimleftwich@gmail.com>

Sep 18 (9 days ago)

to Tim

i saw some comments on facebook about it a couple of days ago.

it looks really good, or maybe i should just say it appeals strongly to my tastes in asemic writing.

there seem to be several distinct groups of folks who in recent years have been calling what they do asemic writing.

i've been reading the Asemic Writing for Mail Artists group comments at IOUMA.

<http://iuoma-network.ning.com/group/asemicwritingformailartists?groupUrl=asemicwritingformailartists&id=2496677%3AGroup%3A294453&page=120#comments>

i'm almost exactly halfway through it. so far everything i've read, starting with the oldest posts and moving forward, has been from 2011 and 2012. it's really good, and really interesting from several angles.

the group put together a series of 5 collaborative books in 2011 and De Villo Sloan wrote introductions for all of them. in the intro to #4

he had this to say:

On September 21, 2011

"While some might seek to secure firm lines between abstract art with asemic elements and asemic texts, the work in edition four – to the contrary – disregards these distinctions between text and image in favor of creating altogether new forms. Thus, as the Asemics 16 project has progressed, the term asemic writing has given way, through a shared consensus, to the concept of asemics, which seems to be far more open and inclusive."

that is very interesting, don't you think?

do you know Sloan? i only know him through facebook and mail art, but i like him and i generally like where he stands on things.

that said, it's pretty interesting that asemic writing was redefined in 2011 "through a shared consensus".

i am old school, i guess, still clinging to notions of asemic writing as necessarily having something to do with writing.

the facebook asemic writing group has almost 10 thousand members and as far as i can tell the majority of them would be much happier with this idea of asemics.

but, i don't think there's that much overlap between the IUOMA group and the facebook group. the facebook group is administered by Michael Jacobson, who i think tends towards the "asemics" definition, but i don't know of there being any direct connection.

in any case this is the herd of cats we let out of the bag roughly 15 - 17 years ago. asemic writing is no longer one thing, if indeed it ever was, if indeed anyone, ourselves obviously very much included, ever wanted it to be. it is not even a single umbrella term any more.

i am just now beginning to fully understand this. it explains a lot. it's messy as hell and utterly ridiculous at times, but i think i like it.

Attachments area

Preview attachment DeVilloSloanonAsemicWriting2011.pdf

DeVilloSloanonAsemicWriting2011.pdf

Tim Gaze

Sep 18 (9 days ago)

to me

quick reply before I run out of the house...

I wrote to De Villo some years ago, when I wasn't publishing or doing much active in asemic matters. didn't hear back from him. you could almost say that the mail art asemic wave came in a lull in the experimental poetry asemic wave (probably more true from my perspective than from others').

Cristiano Caggiula's recent piece at Utsanga seems to be trying to untangle some separate streams or areas of asemic creation, if I can trust machine translations of his article in Italian.

Jim Leftwich <jimleftwich@gmail.com>

Sep 19 (8 days ago)

to Tim

i looked at some of that text by Caggiula. i get the idea, i think, but google translate is still a mess.

i've been going back and forth a little with De Villo. he is unhappy with his intros because he thinks he was missing important historical information when he wrote them. i'm sure that's true, but the intros are still good. i think we need to put together an anthology of critical and theoretical writings about asema. and we need to make it absolutely all inclusive, so all of the approaches and opinions are represented. i've told De Villo the same thing.

this is what i wrote to him just a few minutes ago:

"i agree, your intros are not the last word on asemic writing, but i don't think we -- the varied communities of folks who participate in something called asemic -- need a single definitive statement. what we probably need is a theoretical/critical anthology. it would have to include

your intros, various texts by Tim and myself, all the interviews that Michael Jacobson has done, the various texts and projects by Marco Giovenale, the "what the hell is asemic writing?" conversation that Nico Vassilakis organized a while back, some of the essays at Utsanga, etc & etc. we could get all of the varied approaches and opinions into a single volume. i'm not involved in editing or publishing these days, but i would be willing to participate as something like a contributing editor.

i have extensive notes from research into the OSU Rare Books and Manuscripts archives. if you're interested in seeing them i can email them to you. there's a ton of information there from the early days of the current "movement". it's essential for a complete historical understanding, but it's also just really interesting for anyone who is seriously engaged with this subject."

my opinion on this is that it is useless or worse to put together a collection that only represents one perspective on or definition of asemic writing. it needs to include everything.

Tim Gaze

Sep 19 (8 days ago)
to me
bloody excellent!

you're probably more keen about this than I am, though.

I've spat out most of my ideas around & about asemic writing, & have nothing clever to contribute at the moment. Short passages which I wrote pretty freely without deep consideration have been quoted.

I can think of a few essays written in other than English which would be sensible to include, whether the original or a translation.

Jim Leftwich <jimleftwich@gmail.com>

Sep 19 (8 days ago)
to Tim

you've written at least 5 or 6 pieces over the years that would need to be included, and you did a couple of interviews that were important too. you wouldn't need to write anything new. that's not the kind of thing i have in mind. i just think we need an anthology of what has been written from the time you and i started using the term "asemic writing" until now. it's been almost 20 years you know.

there's a Russian group, maybe loosely gathered around Ekaterina Samigulina and Gleb Kolomiets. i've seen a couple of nice texts from them.

and a few years ago there was a group in Turkey, centered around Serkan Isin and Suzan Sari. they translated one of my texts into Turkish a while back (2006 - 2007).

i think there's a lot in Italian. Marco Giovenale would know.
and we could probably find out from John Bennett what's been done in Spanish and Portuguese.
maybe you know of some others. anything from Africa or Asia?
of course for my own purposes i would like to see everything translated into English, but that might not be feasible.

Tim Gaze

Sep 19 (8 days ago)

to me

I was planning to send a brief single sentence reply, but...

I haven't spoken to Ekaterina yet. She's in Belarus. Gleb I know & speak to. He can help with translation into English.

Suzan is a high school English teacher, to the best of my knowledge. I suspect she did the translating. I interviewed her circa 2007, & it was published on a blog somewhere. She said she'd never met Serkan, & possibly never met the other visual poets either.

Serkan & I have communicated a little. He told me around a year ago that his day job was preventing him from poetry activities. I think he has a little English. He organised a couple of the Turkish visual poetry websites.

a renowned Portuguese writer & poet named Ana Hatherly wrote a book O Escritor which is full of asemic writings as well as an explanatory text. Domingos Isabelinho has a translation on one of his blogs.

I can point the way to a few Brazilian leads, but not translate from Portuguese.

will think about African & Asian possibilities.

there's a technical term for abstract prehistoric rock paintings. That might be another lead.

Jim Leftwich <jimleftwich@gmail.com>

Sep 19 (8 days ago)

to Tim

i'm glad you decided against the single sentence.

you're right, it was Suzan who translated the text i mentioned.

a couple of years ago Olchar Lindsann organized an exhibit here of asemia and vispo from Gleb and some of his associates. there are at least 3 significant texts associated with that.

i know some of Hatherly's work, but not the book you name here. i'd like to see it. i'll look for the explanatory text.

i have no idea who would actually be interested in doing an anthology like the one we are discussing.

i haven't heard back from De Villo. i would love it if he would take on the task of editing it. but i have no idea if he would be interested in such a responsibility.

and getting it published would be another matter entirely. i suppose it could be print-on-demand, but that's certainly less than ideal.

Tim Gaze

Sep 20 (7 days ago)

to me

new at Utsanga: <http://www.utsanga.it/index.php/aprile-caggiula-about-asemic-writing/>

Jim Leftwich <jimleftwich@gmail.com>

Sep 20 (7 days ago)

to Tim

i just finished reading that, about 10 minutes ago.

Tim Gaze

Sep 20 (7 days ago)

to me

the term from rock art studies is "non-iconic motifs".

Jim Leftwich <jimleftwich@gmail.com>

Sep 21 (6 days ago)

to Tim

i found the Ana Hatherly translated by Domingos Isabelinho:

"The author and the reader are systematic explorers - the author presents the paths' map and the reader walks along them, but his wandering is freely conditioned.

The author creates the path of the experiment and walks ahead first, but when he publishes it, he betrays it, he changes it, that's how the experiment surpasses him.

It's at that instant that it acquires the value of a document because, referring to him, it also refers to itself: the publication is the summation of a series of acts, which, in themselves, also refer to a multitude of coexistences. If, to the author, the publication is the final phase, to the work it's the first one. So, the publication of his experience is as documental as the interpretation that the readers will perform."

i think we need this kind of statement to counter the kind of statement Michael Jacobson made in his introduction to *The Giant's Fence*: "Any meaning drawn from the text is a correct translation: it is open to personal interpretation and exploration."

The "anything goes" reader-response approach is a serious problem. Would you be ok with it if someone read *The Oxygen of Truth* and interpreted it as supporting their Neo-Nazi ideology? Or would that be an unacceptable personal interpretation on their part? I know it would be an unacceptable interpretation for me. The path, to use Hatherly's word, is not just any path. It is the specific path at hand. It cannot mean anything and everything to everyone. Insisting on "having no semantic content" (rather than "having no specific semantic content") as part of the definition of asemic writing is one way of solving this problem. "Having no specific semantic content" is much closer to being part of the definition of polysemous.

Jim Leftwich <jimleftwich@gmail.com>

Sep 21 (6 days ago)
to Tim

Throughout the world, all paleoart traditions considered to be the earliest uniformly display a remarkable noniconicity, whether they occur on portable objects or parietal surfaces. This uniformity is believed to be attributable not to cultural diffusion but to an evolved, predisposing neurobiology shared by all human beings. This panglobal similarity of the most basic phosphene-like motif repertoires also holds for the Pleistocene-Holocene transition period in the American West. -- Ekkehart Malotki

these non-iconic motifs would be a kind of pre-writing, right?

if so, the problem i have with the concept is that we will all come to them in a condition of post-writing, so whatever they might have been experientially, for those who made them without having first passed through a stage of writing, that will be unavailable to us experientially. this is one of the reasons why i say there is no such thing as asemic writing. it is an unattainable goal. but it is valuable as an aspirational practice, as an attempt to reach a goal we know in advance to be unattainable. that process will get us into things we will not be able to get into by any other means. that's why we can get so much energy out of the practice. that's why it can be so incredibly generative.

i wrote something 15 years or so ago about asemic writing and entoptic phosphenes, but i don't know where it is now. i think it was part of the Institute for Study and Application at

Kohoutenberg writings, which wound up numbering in the thousands of pages. i don't even remember which Institute character i wrote it as.

| | | | | | | | | | | | | | | | | | | | | | | | |

ah ha! margo posted this...will look when i wake up againi can barely , etc

Inbox

X

billybobbbeamer@aol.com

Sep 25 (2 days ago)

to me

<http://asemic-magazine.blogspot.com.au/2015/09/asemic-15.html>

Jim Leftwich <jimleftwich@gmail.com>

Sep 25 (2 days ago)

to Bill

that's going around, definitely.

are you familiar with the rest of this site?

<http://asemic-magazine.blogspot.com.au/>

scroll down for the first 6 issues of Asemic magazine, in their entirety.

On Fri, Sep 25, 2015 at 11:49 AM, <billybobbeamer@aol.com> wrote:

 \succ

> <http://asemic-magazine.blogspot.com.au/2015/09/asemic-15.html>

billybobbbeamer@aol.com

Sep 25 (2 days ago)

to me

no, but am planning to look at them
of course, i can't see into this one--15-- w/out a paper copy
so i will continue to wait

aftr some good ---more---rest...when i can socalled leftbrain comprehend bettr
stay up better--i'll dig into them, you bet!
thnks

Jim Leftwich <jimleftwich@gmail.com>

Sep 25 (2 days ago)

to Bill

they were important in their context, in their day.
most current practitioners don't know about them.
i've been trying to change that in recent months.

billybobbeamer@aol.com

Sep 25 (2 days ago)

to me

yes, i get that, 4 sure;
to go to you & to gaze
is to go to source
material

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>

Jim Leftwich <jimleftwich@gmail.com>

Sep 26 (1 day ago)

to Bill

in the past couple of months i have managed to poke a stick into the asemic hornet's nest.
i am moving, very slowly, one concerned citizen at a time, the conversation back to its
origins in textual and visual poetry. one person who writes on the subject is already
incorporating my description of the history. a couple of others are publicly mocking my
critique of the notion of asemic art, (which is as good a way as any of getting my viewpoint
into circulation). we will get this right for the record, and then i will leave everyone alone
again, and they can all do whatever they want to do and call it anything they like.

billybobbeamer@aol.com

12:35 PM (13 hours ago)

to me

wondering about the current status--if there is one- of the relationship between visual poetry and asemic writing--

i.e., as separate or as part of vis-po?

.....

asemic art makes no sense...art is art per se--dada, fluxus, 'bad painting movement' or whatever

my opinion: if one had told toby and twombly that they were making asemic art they would have said

no, we're making art- art with scribbles and lines

that said, i think some of my pieces are more art [composition-like] and some more about simply mark-making as root[s] of writing

and i didn't really mean to bring this back to 'it's about me' mode...but perhaps a significant point, as long as points are being made...

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>

billybobbeamer@aol.com

12:54 PM (12 hours ago)

to me

what you are doing is commendable, and i assume will be at least housed at OSU...

a credit course or 2, derived from the avant writing collection, seems in order, if not already in progress...

[not, of course. suggesting john do anything but his, your, etc materials... just thghts...]

Jim Leftwich <jimleftwich@gmail.com>

12:26 AM (1 hour ago)

to Bill

glad to hear you finally got Asemic 15.

i like it a lot. it's really interesting in several ways, starting of course with what (and who) is on the pages, and including of course what (and who) is not on the pages, but also the context(s)

micro- and macro- (where it lands, in 2015, how it fits in the trajectory from 1997 to 2015), what kinds of statements Tim is making with his publication, as editor and as primary spokesperson for the "movement" for all these years.

i'm making my third pass through it, starting last night, beginning to look up the unfamiliar names -- Ronald Isom, for example, whose name i remember seeing once, in a kind of footnote by De Villo Sloan to one of his posts in the IUOMA Asemic Writing for Mail Artists group -- he turns out to be really complex and eccentric, in surprising ways, which is in itself a surprise at this stage of the game. Take a look at this

http://www.newmystics.com/visual_art/RonaldIsom.html

"Asemic symbolism is truly a product of the Internet. Search engines have made it possible to generate thousands of links for words, and images. It also provides a way to unify esoteric ideas in a spontaneous manner. The asemic symbolism process has five parts:

1. Creation of a spontaneous drawing (the genesis or nexus of all asemic symbolism; proceeding from natural feeling or native tendency without external constraint)
2. Manipulation of the drawing through the use of a computer (with image software)
3. Formation of a spontaneous title using Asemic Symbolic Divination a technologically advanced form of scrying.
4. Researching the title on the Internet to provide possible explanations or meanings of the drawing (link the drawing title to as many sites as possible)
5. Publishing the manipulated drawing, title and links to a web site "

before using any search engines for iterated scrying i would venture something along the lines of Hermeticism > John Cage > Flarf as a shorthand explanation.

as far as the relationship of asemic writing to visual poetry is concerned, let's say for the moment that it's in a healthy state of uncertainty. i am predictably insisting that it is visual poetry, derived from textual poetry, owing nothing more than a persistent headache to the whole fabulous history of visual art. i exaggerate for rhetorical purposes only, trust me. have you seen the series of mini-interviews that Marco Giovenale has been doing for the past few months? i think there are nine of them now. here is Bill di Michele's answer:

"Do you think the practice of asemic writing is something different from visual poetry? Or a part of it?

Let me start by saying that I get bored really easily; I'm 63, and experience has taught me that names and titles come and go. As a teacher my impatience reached great heights as I saw a zillion different concepts/implementations come across my desk, "whole language", "big blue book", "buttmunch phonics", and numerous other teaching formats, all of them confusing to my students. But I became a better teacher when I completely ignored all the baloney and just went for it spontaneously. I don't presume to tell the difference between asemic writing and visual poetry, I'm no pundit, no savant. The two cross over like yarn, weaving their way toward one big beautiful mass of color and hue. This is as close as I get to defining asemics, and frankly

Scarlett... well, you see where this is going. So I say just mash it all together and see what happens. You'll never be hungry again."

<http://scriptjr.nl/four-questions-about-asemic-writing-05-jim-leftwich/3361#.VgdnNS5Vikp>

text/image work has always existed as a meeting point for (warring) tribes coming to it from significantly different backgrounds. visual artists have done a lot of text/image work, of many varieties, all through the twentieth century and up until now. poets have also done a lot of text/image work, once again all through the twentieth century and continuing into the present. the decisions one would make to get from making visual art to making text/image artworks are not the same decisions one would make to get from making textual poems to making text/image poems. this seemingly obvious and obviously significant point is somehow consistently neglected, and when it's not neglected it is usually dismissed or diminished in importance. i am interested in the decisions that go into the making of a piece, whether it be a still-life, or a sonnet, or an quasi-calligraphic score for human mouth and chinese hopping spider.

i'm spreading myself around as much as i can these days. i sent John a whole bunch of stuff about a month and a half ago. and i sent Olchar some things for his archive. and i've been sending a lot to Marco Giovenale, a whole lot actually (he's being incredibly supportive of my ... obsessions ... excesses ... commitment ... persistence ... etc). i've also been engaging with De Villo Sloan a lot. i'm slowly getting to know him, and i like him. his relation to the history of asemic writing is unique. he missed the early days, but was very intensely involved 3 - 4 years ago. he organized the group based at the IUOMA site. they put out 4 collaborative books, generated a ton of text in comment streams (i've read a couple hundred pages of it - it's amazing), and he wrote introductions (which function almost like manifestos) for each of the books. he was making vispo books in the 80s -- good ones

<http://www.scribd.com/doc/120001693/ALLOY-by-Ruth-Schowalter-and-De-Villo-Sloan#scribd>

<http://coldfrontmag.com/ourang-outang-remix-by-de-villo-sloan/> [brief bio here]

<http://www.scribd.com/doc/185281442/The-Complete-Ourang-Outang-by-De-Villo-Sloan#scribd>

have you seen UTSANGA? magazine out of Italy, with lots of discussion about asemic writing.

<http://www.utsanga.it/>

ok. that's more than enough for now.

you should be happy about being in Asemic 15. it's an important publication -- immediately,

upon publication, an

important piece in an increasingly substantial puzzle.

billybobbeamer@aol.com

1:03 AM (47 minutes ago)

to me

i am extremely honored, as i wrote tim, to be in this important vol...

&, well, not knowing...i did see potential roomelephants in those not there.... and as the perpetual socio wanderer, i had to think what absences might mean as sociocultural shift indicators, if any, etc

i'm 68 and i like reading a lot and offering sparingly [as i just did on FB, in re: peter's note abt the images you posted...btw,i still have artist friends who won't speak/speak with me about these digital works...do i care?...only enuf to smile.. cathy bennett and i briefly discussed some of these issues at aftrMAF..]

now, i am going to have to also look-- if i don't keep putting off lists of to do's--look at ASD i just don't remember a discussion/reading of this...but i am forgetful... scrying, yes...divination, yes...but in all caps this seems something specific

creation w/in oft a trance [so what,i suppose] when i do these--rapid fire, seemingly [not always] ...the spirit art society in UK who showed my pencil [of course] works in oct 2009 [as i was meeting u, shortly after, i guess]...showed works at the ancient high house, wrote of my being the link between surrealist automatism and true spirit divination/writing...and we have discussed one of my favorites, jon klimo...his theories, etc i just saynow...well, the mystery lingers..

do what i do, and others can name it in many ways...and i am ok w/that

amazing synchronicities that have been/are connected with the doing!

u prob. get sick of hearing, but all of this i owe to you...what i don't know is amazing...so appreciate your informative emails and articles

-----Original Message-----

From: Jim Leftwich <jimleftwich@gmail.com>

To: Bill Beamer <billybobbeamer@aol.com>

billybobbeamer@aol.com

1:09 AM (41 minutes ago)

to me

ps--yes, was invited/sent stuff to utsanga

NOW i will go to the sites u gave

-----Original Message-----

From: billybobbeamer <billybobbeamer@aol.com>

To: jimleftwich <jimleftwich@gmail.com>

Jim Leftwich <jimleftwich@gmail.com>

1:48 AM (2 minutes ago)

to Bill

that's right, i saw your work at Utsanga. it's a good place to be these days, definitely.

as for being in Asemic 15. the last one was published in 2007. Tim said he started on this one back then, but didn't feel the momentum required to complete. so it was temporarily abandoned. but he continued to get works over the years, and some of what is in Asemic 15 is much more recent than 2008. there's a lot of continuity to the kinds of asemic writing Tim chooses. he likes a lot of the rougher work (so do i). you really should spend some time with those earlier issues when you get a chance. they're really good.

i think Tim deliberately left out a lot of folks who are closely associated with visual poetry (me, John Bennett, Nico Vassilakis, Spencer Selby, Michael Basinski, De Villo Sloan, Avelino de Araujo, Clemente Padin, Ficus Strangulensis, David Baptiste Chiro, Pete Spence, Andrew Topel, Jukka-Pekka Kervinen, Fernando Aguiar, Suzan Sari -- to name only those i can think of who were published in earlier issues). Tim is not interested in turning asemic writing into a visual arts movement (which probably accounts for the absence of the most visible participants in the Facebook asemic writing group -- including Michael Jacobson, who has established himself in the last 7 - 8 years, mostly in interviews, as a kind of theoretician of a specific strand of asemic writing, emphasizing that it is "wordless" and has no "specific" semantic content, even though an insistence on the word "specific" in this context makes "asemic" synonymous with "polysemous", thus rendering it worse than useless.

one thing is certainly so: if Tim says something is asemic writing, then it is asemic writing, and it will take a book-length research project even to attempt to say otherwise. Tim is in it for the long haul. he has placed Asemic 15 on an island, historically. it's a big statement. he knows what he's doing. and just so you know, i think those of us who were left out of this issue should feel good about being left out. we have already made our point, collectively: asemic writing is a form of visual poetry. that position cannot be removed from the history. but, it is not exactly where Tim is coming from, not exactly where he takes his stand. he has something else that he wants to say on the subject. Asemic 15 is him saying it.

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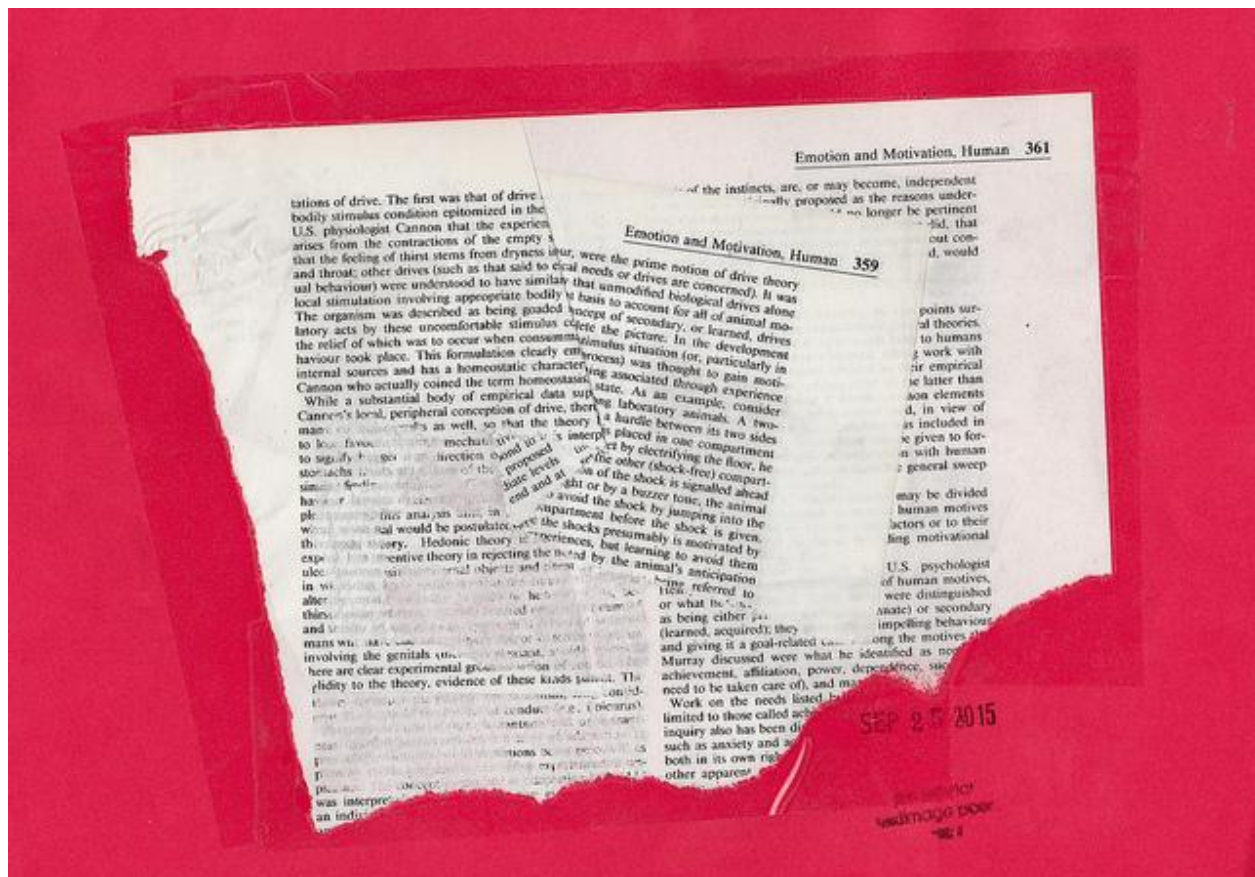
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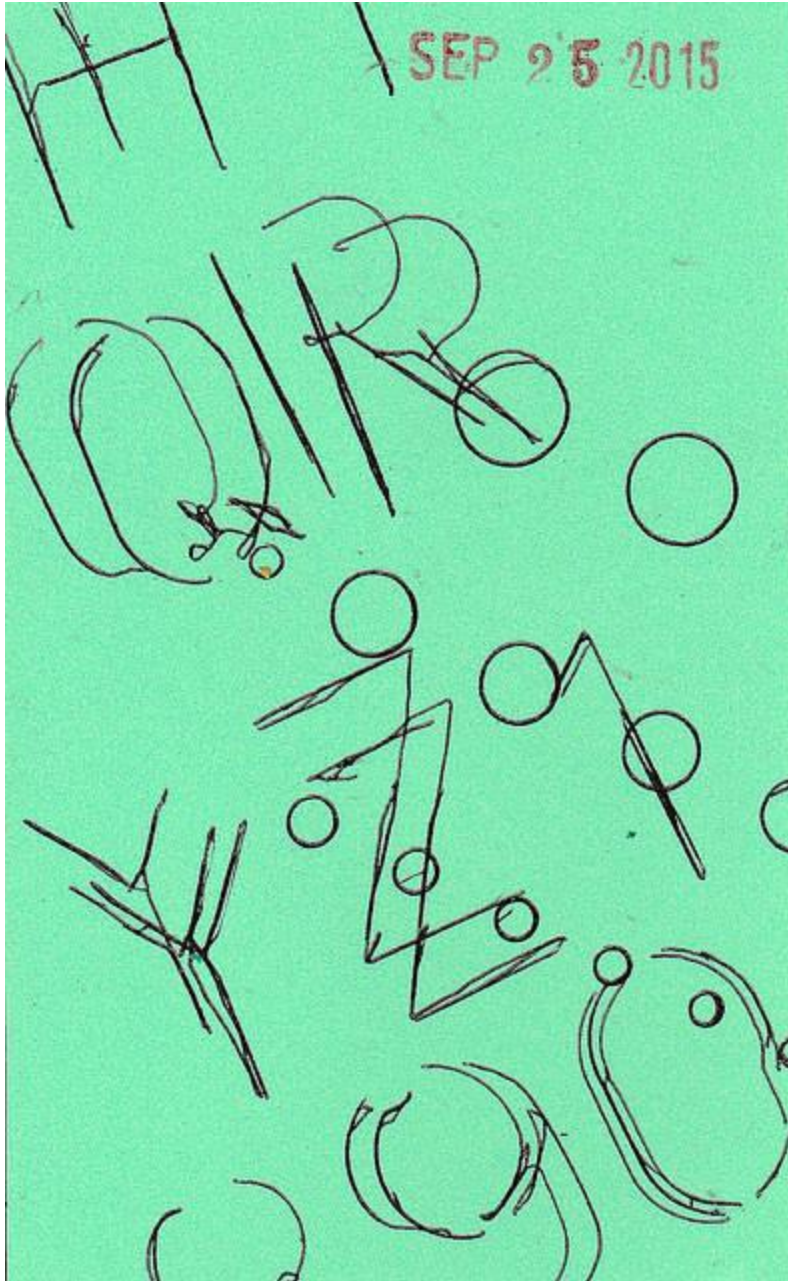
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LITERARY TRENDS AFTER WORLD WAR II

Poetry after 1945. Empson and Thomas represented a recession rather than a continuance of the early Pound-Eliot line. Later poets were influenced by Empson's criticism (*Seven Types of Ambiguity* [1930], *The Structure of Complex Words* [1951]) as well as by his poetry, but they adopted his laconic wit and nonchalant tone rather than his cramped intense feeling and intellectual ingenuity. Many who seemed to have learned something from Empson, such as John Wain, Donald Davie, and D.J. Enright, drew as much or more from the poet, novelist, and critic Robert Graves. Graves, especially in poetry, preserved a continuity with an earlier tradition of English writing. In his novels the creative use of myth and history sprang from idiosyncratic erudite interests (as he outlined in *The White Goddess* [1948]); in criticism he was a pioneer of loose analysis. Like W.H. Auden, however, he to some extent withdrew from the battle.

Auden's later poetry, like that of T.S. Eliot, was partly religious in inspiration and showed a highly individual interest in historical learning and linguistic virtuosity (*About the House* [1965], *City Without Walls* [1969]). Auden maintained a continuity with his earlier poetry by its development of a certain lyrical quality and by use of vocabulary and syntax reminiscent of Thomas Hardy rather than Pound or Eliot. Philip Larkin stated his belief that Hardy was the great and authentic poet of the twentieth century, and Larkin's own work, especially in *The Less Deceived* (1955) and *The Whitsun Weddings* (1964), showed the influence of Hardy and Edward Thomas as well as a restrained but often lyrical quality of "Englishness." Roy Fuller (*Collected Poems* [1962], *New Poems* 1968) illustrated, especially in his later verse, the terse and fluid elegance of this trend at its best.

By the 1960s shrewd common sense, carefully calculated one, disciplined craftsmanship, and sharp intelligence had become dominant in new English verse, particularly that included by A. Alvarez in a collection, *The New Poetry*

Characteristics of the "new poetry"

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epinephrine; *adrenal medulla*
produce norepinephrine;
that the adrenal glands of
dogs and cats) contain norepinephrine;
rabbit's contains epinephrine.

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chance are possible for developing emotional classifications based on visceral responses alone.

Further, as indicated by work showing that the acquisition of new conditioning of visceral responses more than one response was assumed to be particularly in animals, it was understood, highly specific visceral and vascular reactions to such stimuli as pressure have been established experimentally by conductance changes. It is subsequently quite obvious evidence regarding the function of agents also comes from responses to injections of such agents as adrenaline. Earlier experiments reported genuine emotional effects in only a fraction of such cases. Carefully designed later experiments with humans suggested that the emotion-modifying effect of epinephrine

is derived from children, rabbits or other animals by conditioned (initially neutral) delivery of visual stimulus. In more sophisticated, later representatives of behavior, the emotional intensity gained a central position. The U.S. ethobiologist B. Skinner in 1953 wrote: "We find an emotion is as weak as the stimulus to which a particular subject is exposed. The intensity of the responses is in direct proportion to the intensity of the stimulus."

MOTIVATIONAL EFFECT OF EMOTION

By the 1930s the biological term instinct was largely being replaced by the drive and motivation, so much so that it was being asked whether what was coming in the back door had not just been thrown out the window.

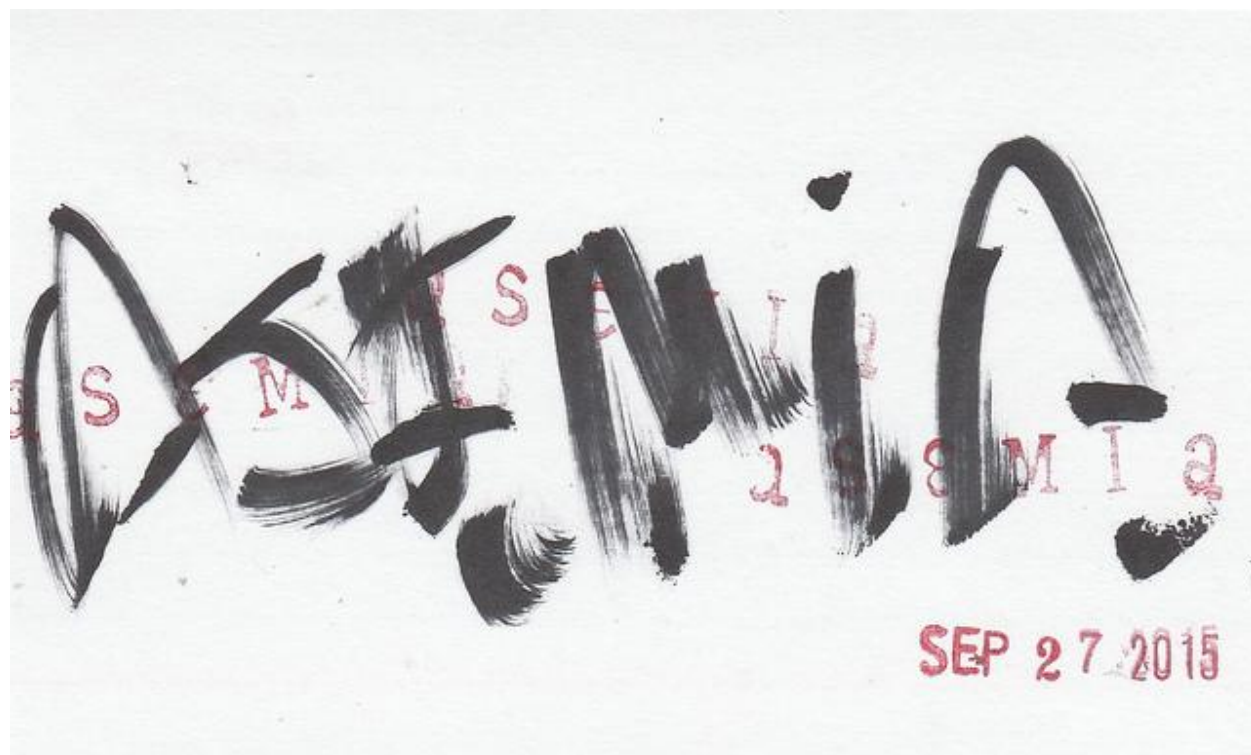
Emotional
as con-
ditional
reflexesREGULATORY THEORY: EMOTION AS RELATED
TO HOMEOSTATIC MECHANISMS

Hypothalamic activity. Below the thalamus, the hypothalamus forms part of the walls and floor of a brain cavity called the third ventricle. This relatively small hypothalamus contains a complex of nuclei that remarkably influence the state of the body by reacting to hormonal and neural stimuli. Its functions include secretory control of the pituitary gland (the so-called master gland), regulation of the autonomic nervous system, and different neural control of the cardiovascular, respiratory, blood circulation, body temperature, and reproductive and sexual function. Hypothalamus also controls the activity of the endocrine glands. It is important to note that a lot of brain functions are controlled by the hypothalamus. It is a substrate for many functions, e.g., aggression (e.g., fear, anger). The hypothalamus is also involved in a complex interaction between hypothalamic regulation and autonomic nervous system, e.g., in the regulation of the cardiovascular system, sexual function.

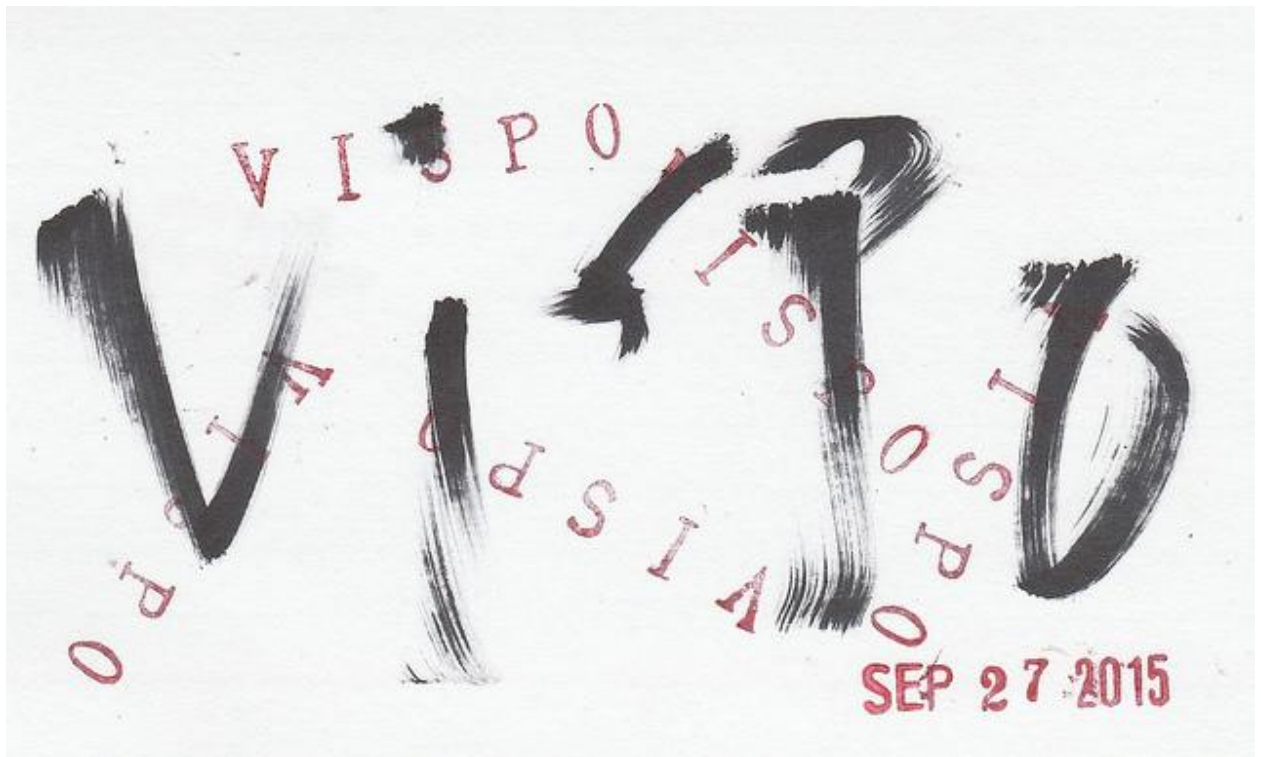
The thinking even goes that every applied science regularly functions as mediated by a stimulus-response function. The regulating pair of hypothalamic centres. This parallels lower brainstem organization (as in opposing effects on respiration and blood pressure). Stimulation and destruction of disparate hypothalamic centres have contrasting effects. Frontal hypothalamic stimulation primarily yields parasympathetic activity called trophic (constructive or protective) visceral functions. These in-

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With the word motivation, psychologists indeed faced some of the early difficulties they had with the notion of instinct. Laboratory studies indicated that stimulus and response were separated by a relatively unobservable process that itself is a condition of learning. Theories of drives (represented by hunger, thirst, fear, sexual desire) were considered a special problem by psychologists who saw it in terms of complex, unconscious, and instinctive reflexes. As a subjective emotional experience it was held by behaviourists to be unworthy of attention. Yet, when instrumental or operant conditioning to rewards and punishments came to be widely studied, what had been called instinct seemed to loom as a central problem once more.

The concept of drive (motivation) is a more general system, defined as a characteristic state of excitement that is under physiological (homeostatic) influence. An organism is deficient in some respect, for example, in the specific food-seeking activities drive states are defined as intervening variables (or hypothetical constructs) that intervene from observable events (e.g., food deprivation and responses such as seeking). Consequences are held to be systematically influenced through antecedents, and the critical factor in instrumental learning (or reinforcement) was believed to have been found in drive reduction. Evidence was offered to show that originally indifferent stimuli, if consistently presented when reinforcement occurs, can become reinforcing and drive-inducing (incentive, cue) factors themselves. Attention was thus focussed on the role of learning in establishing central motivational states that influence behaviour generally. The 1970s

an emotional base is always given. It is difficult to understand how people can indifferently experience stimuli that do not generate perceptible equilibrium changes, since such changes should not be perceived at all. If perceptual changes are imagined that do not have consequences (e.g., what William James called "phantasy"), Duffy postulated, emotion must be broken into two categories. It could be said to emerge only at a specific point in the continuum. Alternatively, Duffy gave no definitive answers to such questions. The problem they present remained unsolved by the efforts of U.S. psychologist Robert W. Leeper (born 1904) to challenge the traditional belief that emotional activity is disruptive.

Organizing and disorganizing emotion. Leeper's work created many debates, since it seemed to contradict folk wisdom. It was obvious, even to the presence of disorganizing emotion in behaviour during flight or blind anger. Leeper argued that the essential function of emotion is to be brought in its organizing effects. Many of his critics felt that emotion can be either organizing or disorganizing depending on the situation. They seemed to be looking on an open door, however, since Leeper himself had considered the reorganization necessary for emotion to be a simultaneous disorganization of earlier inadequate behaviour. He emphasized that disorganization is not the *essence* of emotion. His critics seemed to miss the point, since Leeper's argument was with any approach that ripped subjective activity apart by offering cognitive, affective, and conative distinctions. The interpretation of emotions as disruptive endorses the view that human emotion (affective) is only a weakness, deriving from a brute animal heritage that is pitted against the cognitive and will (conative).

Emotion
as
disruptive

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Jim Ioffe
poet

(1957), which contained work of important British poets of the period after World War II. Three of these, Thom Gunn (*Lighting Terms* (1954), *My Sad Captain* (1961), *Love* (1967), among others), Ted Hughes (*The Hawk in the Rain* (1957), *Wodwo* (1962), *Love* (1971)), and David Levi (1969), were generally ranked with Tarkin as being outstanding poets of this period, although writing in very different styles. Hughes showed the influence of D.H. Lawrence's early work in much of his poetry, while Gunn showed the influence of Continental and American writing. Later judgments rated American-born Sylvia Plath no less highly as an outstanding poet writing in England during this period. The wife of Ted Hughes, she achieved in her early delicate work, *The Colossus* (1960), a distinction that overshadowed the achievements of the posthumously published *Ariel* (1965) and *Crossing the Water* (1971), in which she confronted the more painful and terrifying possibilities of death and oblivion with skill and intelligence. The work of Charles Tompkins (*A People's Landscape* (1963), *The Way into a World* (1969)) showed the influence of the U.S. poet Wallace Stevens, but without the latter's flamboyance and philosophizing. Tompkins's best work was notable for its scrupulous precision of workmanship and delicate integrity of vision. Elizabeth Jennings shared with other poets of the period a quality of plainness, clarity and directness in such collections as *A Way of Looking* (1955) and *Collected Poems* (1967). Another widely admired poet of the 1950s and 1960s was a Welsh-Scots woman, R.S. Thomas (*Song in the Years* (1955), *Green* (1966)), who resembled Wordsworth in technique but whose abrupt and rich "not interesting" placed him in the main.



...vocal sup-
chemical (humoral) indicators simply reflect a quantita-
tive, general level of emotional tension (although these
are hormonal and vasomotor signs char-
anxiety and joy-anger-resentment). The central
nervous system also has regulatory functions
that cancel out the specific use of the polygraph
to record complex visceral responses simultaneously
changes are possible for developing emotional classifications
based on visceral responses alone.
Further caution is indicated by work showing that the
conditioning of visceral reflexes more
than once was assumed (particularly in auto-
mated experiments) indeed, highly specific visceral and vas-
cular reactions (as in high blood pressure) have been
experimentally controlled by conditioning the fami-
liar theory also claims from response to injections of
such agents as adrenaline. Earlier experiments reported
genuine emotional effects in only a fraction of such cases.
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gested that the emotion-modifying effect of epinephrine

...U.S. psychologist John B. Watson
(1878-1958) held that subjective aspects are to be dis-
regarded; that only objective emotional behaviour is measur-
able and, therefore, significant. In his view, emotional behaviour was
viewed as an unconditioned reflex. An impressive finding of behaviouristic research
was that emotional behaviours could be conditioned to
appear on sight of a stimulus. Fear, rage and love as
appeared from children, rabbits or other animals by a
conditioned (initially neutral) auditory or visual stimulus.
More sophisticated, later representatives of be-
haviourism, emotional intensity gained a central position.
The U.S. behaviourist B.F. Skinner in 1953 wrote:
"We define an emotion as a response to a particular stimulus
which is a particular state of the organism. It is a response to a stimulus
which is a particular state of the organism." **MOTIVATIONAL ASPECTS OF EMOTIONS**
By the 1930s the biological term instinct was largely
being replaced by the term drive and motivation, so much
so that it was being asked whether what was coming in
the back door had not just been thrown out the window.

Emotions
as condition-
able reflexes

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...Beyond
Lange theory, recognition of the structure and function
of the autonomic nervous system marked a major contribu-
tion to the study of visceral correlates of subjective emo-
tional states. Clear evidence was found of neural control
over most viscera through the two autonomic divisions:
sympathetic and parasympathetic. The sympathetic division
functions through thoracic and lumbar spinal nerves;
parasympathetic activity is mediated by brainstem cranial
nerves (cranial nerves) and those of the sacral region of the
spinal cord. In some cases the two have opposite effects
on heart rate (is slowed by the parasympathetic and
increased by the sympathetic). Its diffuse connections,
however, make the sympathetic division mediated for
general effects. The parasympathetic division is limited to
general effects. Both systems can inhibit
and excite; for example, sympathetic activity usually also
inhibit digestive function and select other organs to
constrict blood vessels.
U.S. physiologist Walter B. Cannon (1871-1942) drew
attention to the close relationship between emotion, sym-
pathetic activity and sympathetic function. According to his
agency theory of emotion, the sympathetic division of the
autonomic nervous system helps the organism face stress.
A cat that faces an aggressive dog responds with increased
heart rate and breathes more rapidly. In the cat's eyes,
pupils dilate and blinking (nictitating) membranes retract;
digestive function is inhibited; hair stands up; perspiration

...epinephrine, which
produce norepinephrine.
that the adrenal glands of
dogs and cats) contain norepineph-
rine. A rabbit's contains epinephrine.
Monkeys and humans show marked stress (apparently
caused by increased blood-plasma levels of
hormones from the adrenal medulla, and of other
substances (17-hydroxycorticosteroids) produced by the
adrenal cortex. When a monkey was prepared by a warn-
ing signal, however, epinephrine level remained normal,
corticosteroids decreased, and norepinephrine increased.
Stimuli that elicited no significant change in these
decrease blood pressure and cause other effects (e.g.,
effects). Further research, a quantitative relationship was
established between peripheral vasoconstriction (narrowing
blood vessels) and estimated degree of anxiety.
Serotonin, a substance found in many parts of the
body, may have immediate emotional effects. An increase
of serotonin that follows introduction of its biochemical
precursor into the brain generates signs of ecstasy and
euphoria. Drugs that imitate the effects of serotonin have
analogous chemical structures and produce excitement,
hallucination, and agitation; drugs that are serotonergic
to generate feelings of depression. Psilocy-
bin, used in Yucatan for

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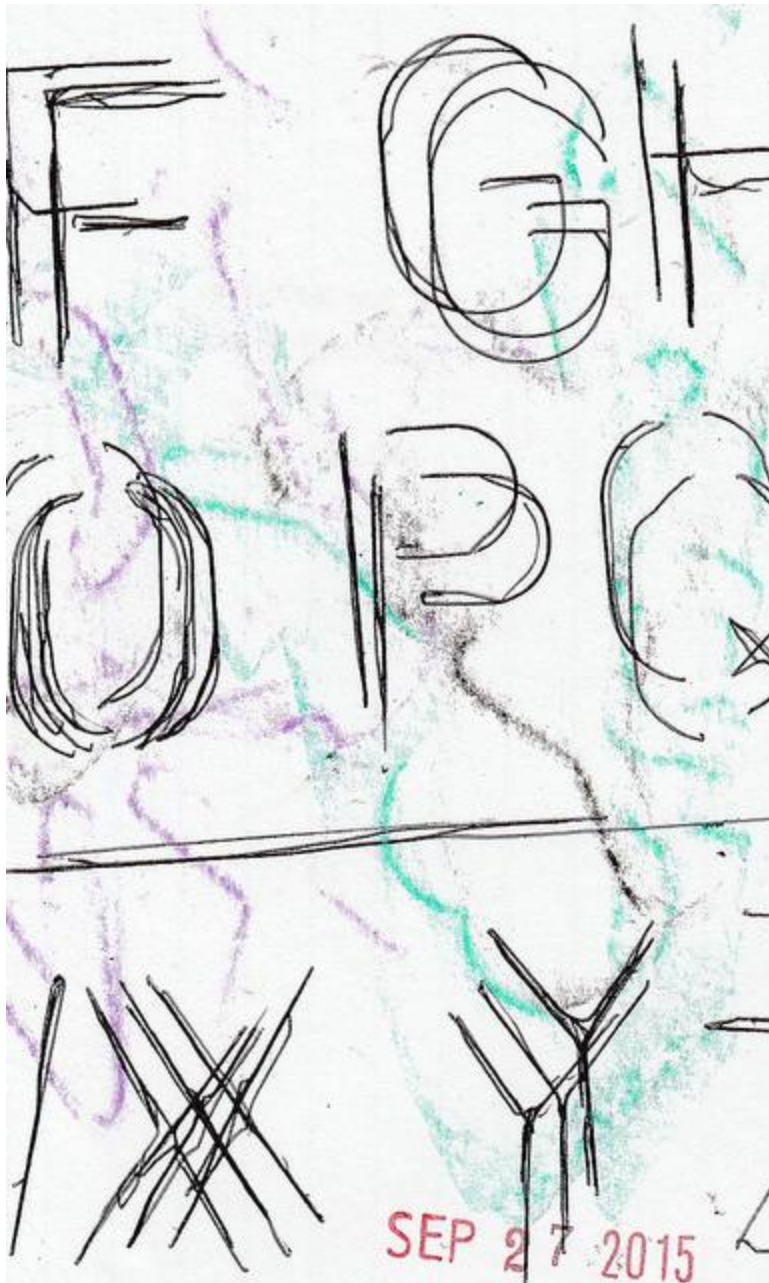
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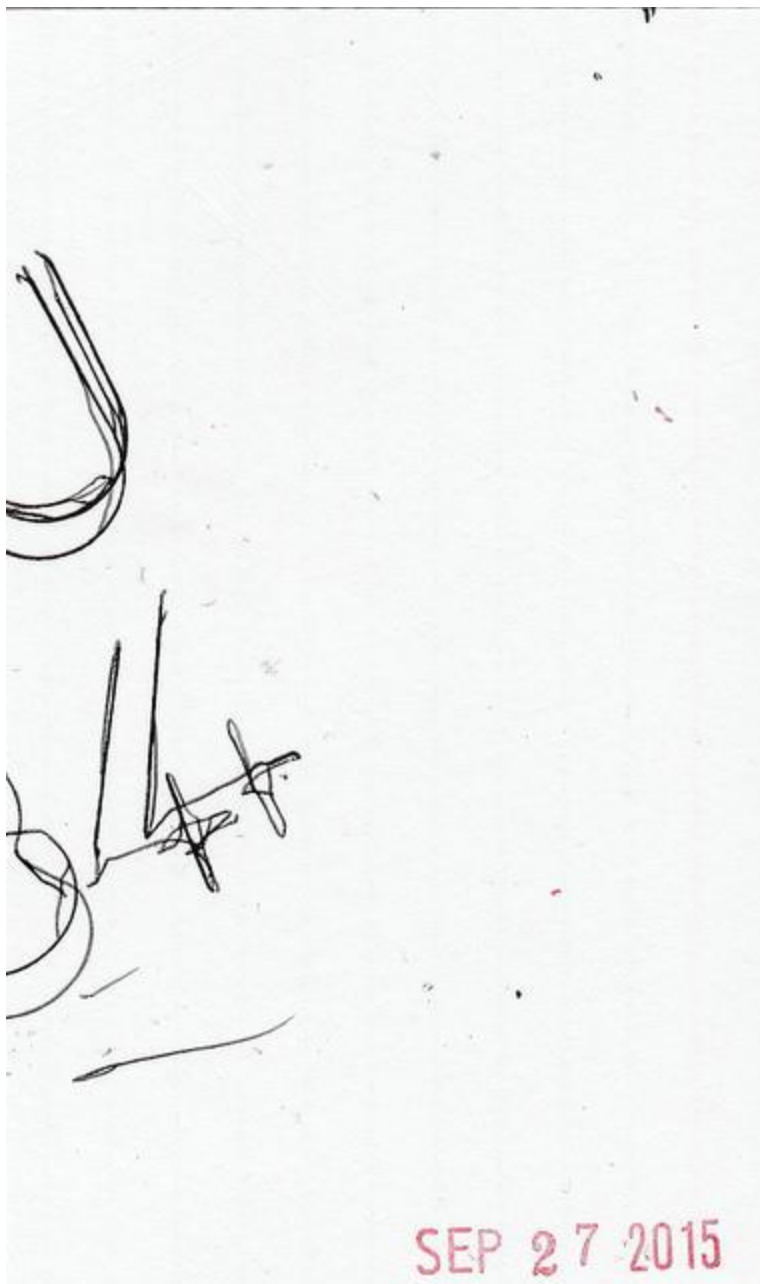
Jim Ioffe

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